

CATALOGUE

OF THE

THIRTY-SEVENTH ANNUAL EXHIBITION

OF THE

PENNSYLVANIA ACADEMY

OF THE

FINE ARTS.

CHESTNUT STREET ABOVE TENTH.

1860.

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405

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NOTICE.

ACADEMY STOCK.

SUBSCRIPTIONS TO THE STOCK of the Academy will be received by the Curator at the office. The shares of Stock are thirty dollars each, which includes a commutation of all annual dues.

The stockholders become joint owners in the valuable property of the Institution, and have the privilege of visiting the Academy during all public exhibitions, and of receiving tickets of admission thereto for their immediate families; or, in lieu thereof, tickets of admission for two ladies whom they may designate.

SCHOOLS.

The evening Classes for the Study of the Living Model and the Antique are open from the first of October until the end of the following March. For ticket of admission to any of the Classes, application should be made to the Committee on Instruction, and left with the Curator of the Academy Building, who will furnish information of the regulations governing admission.

THE WHOLE IS FREE FROM COST TO PROFESSORS AND STUDENTS OF ART.

LIBRARY.

The Library is open to the use of Professors and Students of Art, and to Stockholders, on application to the Curator.

EXHIBITORS.

It is absolutely necessary that owners of pictures should be willing to receive them home as soon as the exhibition is over. The Academy is unable to provide space, or assume the responsibility of the care of pictures, or other works of art, except during the period of their actual display upon the walls.

VISITORS.

Canes, Umbrellas, and Parasols, must be left in care of the person at the entrance

Visitors are particularly cautioned against touching the Statuary, Pictures, frames.

A list of Pictures that are for sale is left with the Curator, to whom persons desirous of becoming purchasers are respectfully referred. They are marked thus *.

Wanted 10th Vol. " Urbis Æternæ Vestigia of Piranesi."

CATALOGUE.

SOUTH-EAST GALLERY.

The numbers commence immediately on the right as you enter each room.

* Indicates that the work is for sale. For particulars apply to the Curator.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
1	Flowers and Grapes,	Robie.	J. S. Earle & Son.
2	Little Red Riding Hood,	J. T. Peele.	Thomas Peele.
3	*Mont St. Michael (Normandy),	H. Eschke.	W. Aufermann.
4	Egyptian Recruits crossing the Desert,	J. L. Gerome.	H. Earl.
5	Sleighing in Broadway, N. Y.,	L. J. Vernert.	Artist.
6	Coast Scene,	G. Kuwassig.	H. Earl.
7	Irish Courtship,	E. Nichol.	W. H. Stewart.
8	*Winter Landscape,	G. Lange.	W. Aufermann.
9	Christmas Morning,	G. Geteltchap.	W. H. Stewart.
10	Female Artist,	E. Frere.	H. Earl.
11	Scene near Amsterdam,	W. A. Vandeventer.	do.
12	Interior of a Cabaret,	J. Breton.	do.
13	A Box at the Opera,	Guet.	J. S. Earle & Son.
14	*Martin Catching a Hen,	F. Happel.	W. Aufermann.
15	*Seaport in Holland,	E. Adloff.	do.
16	Old Fisherman,	Jordan.	H. Earl.
17	Moonlight in Venice,	Stange.	do.
18	Game of Forfeit,	De Bruycker.	do.
19	*Glimpse of Niagara, American Falls from Goat Island,	E. C. Post.	W. Aufermann.
20	Emigrants' Halt by Moonlight,	J. N. T. Van Starkenborgh.	H. Earl.
21	*Girl feeding Canary Bird,	M. Baachen.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
22	*Vegetable Market at Milan, . . .	Eugene Adam.	
23	Venus Anadyomene. The birth of Venus attended by the Graces, . . .	Steinbrück.	J. Leidy, M. D.
24	The Quay at Amsterdam, . . .	Brenhans De Groot.	J. S. Earle & Son
25	Forest of Fontainebleau, . . .	Veron.	H. Earl.
26	The Happy Family, . . .	T. Earl.	J. Richardson.
27	Market Dogs and Cart, . . .	Henrietta Ron- ner.	do.
28	*Early Morning, . . .	Oswald Achen- back.	W. Aufermann.
29	*Horses and Dog, . . .	Bemo and Francis Adam.
30	View near Leanelsted (Wales), . .	W. Williams.	John Elliott.
31	*Two hearts, but one prayer, . . .	L. J. Vernert.	Artist.
32	Rembrandt in his Studio, . . .	Brilliouin.	H. Earl.
33	Reconciliation, . . .	Jordan.	do.
34	Rt. Rev. W. H. Odenheimer, Bishop of New Jersey, . . .	L. J. Vernert.	Artist.
35	Return from the Masked Ball, . . .	A. Stevens.	W. H. Stewart.
36	Chateau of Chateaudun, . . .	Justin Ouvrie.	J. W. Bates.
37	Mansfield Mountains, Vermont, . .	R. S. Gifford.	J. Harrison.
38	King Lear, . . . "Glo. The trick of that voice I do well remember: Is't not the king? Lear. Ay, every inch a king: When I do stare, see how my subject quakes."	Wittkamp.	do.
39	*Hagar, . . .	S. B. Waugh.	Artist.
40	Gamekeeper's Family, . . .	Bosch.	H. Earl.
41	Artist's Rest, . . .	A. F. Heyligers.	W. H. Stewart.
42	The Cavalry Halt (donation) . . .	Wouwermans.	Academy.
43	The Garden of the Tuilleries, Paris—Hide and Seek, . . .	P. Leray.	J. S. Earle & Son.
44	*Early in the Morning, . . .	Myer, von Bremen	W. Aufermann.
45	*The Young Moon, Italian Sunset, . .	Oswald Achen- bach.	do.
46	*Donkey and Goat Stable, . . .	Bemo Adam.
47	Interior of Stable, with Poultry, . .	Lemmens.	H. Earl.
48	Notched Sword, . . .	Litzchaner.	W. H. Stewart.

	SUBJECTS.	ARTISTS.	PROPRIETORS.
49	*Godfrey of Bouillon Storming Jerusalem, <p>“The infidels were indiscriminately massacred, notwithstanding the endeavors of Godfrey, whose mildness was equal to his bravery, to put a stop to the slaughter.” A. D. 1099.</p>	Muscke.	W. Aufermann.
50	Church of St. Jacques, at Dieppe, . . .	L. J. Wood.	J. W. Bates.
51	Cathedral of Lille,	do.	do.
52	Portrait by a Chinese Artist,	Lamqua.	C. Gulager.
53	The Hen Roost,	Lemmens.	H. Earl.
54	May Morning,	H. Cameron.	M. E. Bennett.
55	Romeo and Juliet, <p>“<i>Jul.</i> 'Tis almost morning, I would have thee gone. * * * * *</p> <p><i>Rom.</i> I would I were thy bird. <i>Jul.</i> —Sweet, so would I, yet I should kill thee with much cherishing. Good night, good night! parting is such sweet sorrow, that I shall say good night, till it be morrow.” Act 2d, scene 2d.</p>	Wittkamp.	F. Klett.
56	“Master is out,”	H. Schlesinger.	W. H. Stewart.
57	*Industrious Child,	A. Siegart.	W. Aufermann.
58	“Madam is not at home,”	P. Leray.	J. S. Earle & Son.
59	Cock-fight,	Van Sevendonck.	W. H. Stewart.
60	The Toilet	Plassan.	do.
61	*Study of an English Donkey	T. Bishop.	Artist.
62	A Tribute to the Fourth of July	Xanthus Smith.	Mrs. R. Smith.
63	*Landscape	A. Wust.	Artist.
64	Dogs and Hare	Unknown.	Wm. Heiss.
65	Death of Jacopo Foscari (“The Two Foscari” act 4, sc. 1),	Wittkamp.	F. Klett.
66	Scene in Calabria,	E. A. Elsasser.	Miss Carey.
67	*Fisherman’s Family looking out for the Return of their Father after a Storm, .	Carl Hübner.	W. Aufermann.
68	*Girl with Guinea Pigs,	J. T. Peele.	Tho. Peele.
69	Landscape with Cattle,	W. T. Van Starckenborgh.	H. Earl.
70	A Return from El Dorado, <p>The young sailor has just discovered a more powerful magnet—his first love.</p>	C. Schlesinger.	J. Boylen.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
71	Portrait of a Cow,	N. H. Trotter.	C. H. Muirhead.
72	Rachel Ruisch in her Studio,	A. Plumet.	J. Richardson.
73	The Arrest,	C. de Unker.	J. S. Earle & Son.
74	Harvest Field,	W. Shayer.	W. Bucknell.
75	*Italia,	G. Osterwald.	C. Heussner.

NORTH-EAST GALLERY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
76	Study of a Group of Chickens	Miss M. Smith.	J. S. Earle & Son.
77	*Landscape—Morning,	A. Wust.	Artist.
78	*Musing,	T. B. Welch.	do.
79	Thomas Sully,	Remb. Peale.	J. Harrison.
80	Queen Elizabeth and Margaret Lambrum, .	Louis Lang.	Jos. Harrison.
<p>"Margaret Lambrum was a Scotch woman, one of the retinue of Mary Queen of Scots, as was also her husband, who died of grief on account of his Queen's execution. Margaret Lambrum then resolved to avenge the death of both by assassinating Queen Elizabeth. She dressed herself like a man, and went to the Court of the English Queen with a brace of pistols, one for the Queen and the other for herself; but as she was passing through the crowd, to get near her Majesty, who was then walking in the garden, she dropped one of her pistols. This being seen by the guards, she was seized and brought before the Queen, who wished to examine the prisoner herself, when Elizabeth demanded her name, country, and condition. * * * The Queen heard her bold address, turned to some of her council, and said, 'I have been thirty years a queen, but do not remember to have had such a lecture ever read to me before,' and immediately granted an entire and unconditional pardon. Margaret Lambrum showed her prudence by begging the Queen to extend her generosity still further, and grant her a safe conduct to the coast of France, with which request Elizabeth complied."—MRS. HALE'S <i>Woman's Record</i>.</p>			
81	Portrait of a Gentleman,	T. B. Read.	J. Harrison.
82	Rembrandt Peale,	T. Sully.	do.
83	*Girl of Brientz,	L. J. Vernert.	Artist.
84	"Looking over the Happy Autumn Fields, and thinking on the Days that are no more" (Tennyson, "Princess"), . . .	G. C. Lambdin.	P. S. Avery.
85	*Only a Shilling,	G. F. Bensell.	Artist.
86	*Barnyard Scene,	E. L. Henry.	do.
87	Mount Desert,	W. S. Haseltine.	J. L. Claghorn.
88	The Elm-Tree by the Bridge,	A. F. Bellows.	Artist.
89	Portrait of a Lady,	T. B. Welch.	Miss H. Phillips.
90	Portrait of a Gentleman,	G. F. Bensell.	Prof. J. Carson.
91	Portrait of a Lady,	L. J. Vernert.	J. Laffitte.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
92	*View near Burlington, Vermont—Mansfield Mountains in the distance, . . .	I. L. Williams.	Artist.
93	Canada Mail-Boat crossing the St. Lawrence on the Ice, . . .	C. Kreighoff.	W. H. Stewart.
94	*Valley of the Yumuri, Cuba (February) .	E. D. Lewis.	Artist.
95	Ophelia and Hamlet, . . . <i>"Ophelia. Heavenly powers, restore him!</i> <i>"Hamlet. I have heard of your paintings too, well enough; God hath given you one face, and you make yourselves another; you jig, you amble, and you lisp, and nickname God's creatures, and make your wantonness your ignorance. Go to, I'll no more of it; it hath made me mad. I say, we will have no more marriages: those that are married already, all but one, shall live; the rest shall keep as they are. To a nunnery, go."</i> <i>Hamlet, act 3, scene 1.</i>	C. Schuselle.	do.
96	Boy and Dog, . . .	S. B. Waugh.	D. W. Herstine.
97	Coast of the Mediterranean, . . .	W. T. Richards.	E. H. Trotter.
98	*View on the Bald Eagle Creek, Clinton County, Pa., . . .	G. Hetzel.	Artist.
99	Monument Mountain, Stockbridge, and the Cottage of James, the Novelist, . . .	E. D. Lewis.	J. L. Claghorn.
100	Old Roman Castle, Ostia, . . .	W. S. Haseltine.	S. Kimball.
101	Portrait of Hon. Charles Sumner, . . .	W. H. Furness, Jr.	. . .
102	Portrait of a Child, . . .	W. S. Mason.	T. H. Beatley.
103	Sunset, . . .	T. Moran.	S. J. Ferris.
104	Portrait of a Lady, . . .	G. W. Conarrore.	Artist.
105	The Wreck, . . .	T. Bishop.	D. Lawton.
106	*Wild Pigeons, . . .	G. Hetzel.	Artist.
107	Portrait of a Boy, . . .	W. E. Winner.	do.
108	Scene from the Merchant of Venice, . . . <i>"Lorenzo. How sweet the moonlight sleeps upon this bank! Here will we sit and let the sounds of music creep in our ears; soft stillness and the night become the touches of sweet harmony. Sit, Jessica. Look how the floor of heaven is thick inlaid with patines of bright gold."—Act 5, scene 1.</i>	J. Hamilton.	H. C. Gibson.
109	White Mountain Notch, . . .	Paul Weber.	J. Leidy, M. D.
110	*The First Lesson, . . .	Hugh Newell.	Artist.
111	*A Choice Dessert, . . .	J. J. Logue.	do.

	SUBJECTS.	ARTISTS.	PROPRIETORS.
2	*Salting Cattle,	N. H. Trotter.	Artist.
3	Motherly Love,	G. C. Lambdin.	J. M. Falconer.
4	Portrait of a Lady,	S. B. Waugh.	
5	Jewish Rabbi,	L. S. Sellstedt.	Artist.
6	Deer on the Prairie,	W. A. Beard,	do.
7	The last Moments of the Doge Francesco Foscari, Paris, 1859,	P. F. Rothermel.	W. Bucknell.
	" <i>Marina</i> —You talk wildly, and had better now be seated, nor as yet depart. * *		
	" <i>Doge</i> —No! A sovereign should die standing. My poor boy! Off with your arms! <i>That bell!</i> " [<i>The doge drops down, and dies.</i>] (<i>The Two Foscari</i> , Act v. scene 1.)		
8	Bonhomme Richard and Serapis,	G. R. Bonfield.	T. Sparks.
9	A Tutor of the Middle Ages,	A. Lawrie.	Artist.
10	Portraits of Children,	T. B. Read.	W. Bucknell.
11	Portrait of a Gentleman,	T. Le Clear.	Artist.
12	*Sunset on the Sea—abandoning the wreck,	E. Moran.	do.
13	The First Ship,	T. Moran.	W. P. Wilstach.
14	*Anticipation,	J. S. Hill.	Artist.
15	Landscape (Scotch),	Paul Weber.	H. M. Wetherill.
16	Towing a disabled Brig into St. Johns,	E. Moran.	J. L. Claghorn.
17	*The Raft—Moonlight,	T. P. Otter.	Artist.
18	Portrait of a Gentleman,	E. H. Darley.	
19	*Island of Capri—Bay of Naples, Fisher- men, &c.,	A. Bierstadt.	Artist.
20	Little Minx,	G. C. Lambdin.	do.
21	A Sketch on the Coast,	T. Moran.	J. K. Ritter.
22	Strawberry Girl,	E. Wood Perry.	W. H. Furness, jr.
23	Portrait of a Horse,	N. H. Trotter.	C. H. Muirhead.
24	Reverie,	C. C. Ingham.	Artist.
25	*Un Lavoir—Public Washing Place,	L. J. Vernert.	do.
26	*Tropical Wood at Sunrise,	E. D. Lewis.	do.
27	*Echo Lake—Franconia Mountains, New Hampshire,	A. Zeno Shindler.	do.
28	Portrait of a Lady,	R. M. Tudor.	do.
29	*Toilet,	Emile Foester.	do.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
140	Portrait of an Artist,	A. E. Macneir.	E. Moran.
141	Jolly Flat-Boat-men in Port,	Bingham.	Artist.
142	Youthful Sports,	W. E. Winner.	Dr. Hamilton.
143	Turkeys in a Garden,	N. H. Trotter.	J. H. Rankin.
144	*The Clearing,	do.	Artist.
145	*Connard's Run near Darby Road, Pa,	A. Z. Shindler.	do.
146	*Old Fork Hall (New Haven),	A. W. Warren.	do.
147	The Wreckers—Bay of Fundy,	E. Moran.	F. J. Dreer.
148	"Mariana"—in the Moated Grange,	J. Robertson.	W. T. Walters.
149	The Artist's Doorway,	Xanthus Smith.	S. B. Fales.
150	Portrait of a Lady,	T. B. Welch.	
151	*A Nibble,	G. F. Bensell.	Artist.
152	Landscape,	W. S. Haseltine.	S. Kimball.
153	Scene on the Paxton Creek,	I. L. Williams.	E. Newland.
154	"Souvenir de Italia,"	F. de B. Richards.	

"Cypress and ivy, weed and wall-flower grown
 Matted and massed together, hillocks heap'd
 On what were chambers, arches crush'd, columns strown
 In fragments, choked up vaults, and frescoed, steep'd
 In subterranean damp, where the owl peep'd
 Deeming it midnight! Temples, baths, or halls?
 Pronounce who can; for all that learning reap'd
 From her research has been, that these are walls.
 Behold the Imperial mount! 'Tis thus the mighty falls."

155	Professor Wood,	S. B. Waugh.	University of Pa.
156	Portrait of Professor Meignen,	Robt. Street.	L. Meignen.
157	Calisto, from Ovid's Metamorphosis,	W. S. Mason.	F. de B. Richards.
158	*Landscape—Evening,	A. Wust.	Artist.
159	View at Crescentville,	P. Moran.	R. M. Tudor.
160	*Harvesters crossing the Lake of Brienne,	L. J. Vernert.	Artist.

NORTH GALLERY.

	SUBJECTS.	ARTISTS.	PROPRIETORS.
161	Hercules and Omphale, Omphale, the Queen of Lydia, having heard of the great exploits of Hercules, wished to see so illustrious a hero. Her wish was gratified. After his murder of Eurytus, he was condemned by the Gods to be sold as a slave. Omphale bought him and restored him to liberty, but the hero became so much enamored of the Queen, that he continued as her slave, and is represented as working among her female attendants, holding the distaff and spinning by her side, while she clothes herself in his lion's skin and arms herself with his club.	Luca Giordana.	W. Bailey.
162	Magdalen in a Cave,	Maes.	H. Earl.
163	Portrait of a Gentleman,	J. Neagle.	do.
164	Belgian Market Scene—Moonlight,	P. Von Schendel.	do.
165	The Roadside Inn,	Verschuur.	do.
166	Nymphs Bathing,	Polemberg.	Academy.
167	Cupid with Fruit and Flowers,	J. P. Gilleman.	H. Earl.
168	Portrait of a Lady,	J. Neagle.	do.
169	The Dead Man restored to Life by touching the bones of the Prophet Elisha, "And the bands of the Moabites invaded the land at the coming in of the year. And it came to pass, as they were burying a man, that, behold, they spied a band of men; and they cast the man into the sepulchre of Elisha: and when the man was let down, and touched the bones of Elisha, he revived."—2 Kings, xiii. 20.	Wash. Allston.	Academy.
170	Death on the Pale Horse,	B. West.	Academy.

Revelations, Chapter VI.—1. And I saw when the Lamb opened one of the Seals; and I heard, as it were the noise of thunder, one of the four Beasts saying, Come and see.

2. And I saw, and behold a White Horse; and he that sat on him had a bow; and a crown was given unto him; and he went forth conquering, and to conquer.

3. And when he had opened the second seal, I heard the second Beast say, Come and see.

4. And there went out another horse that was Red; and power was given to him that sat thereon to take peace from the earth, and that they should kill one another; and there was given unto him a great sword.

5. And when he had opened the third Seal, I heard the third Beast say, Come and see. And I beheld, and lo, a Black Horse; and he that sat on him had a pair of balances in his hand.

6. And I heard a voice in the midst of the four Beasts say, A measure of wheat for a penny, and three measures of barley for a penny; and see thou hurt not the oil and the wine.

7. And when he had opened the fourth Seal, I heard the voice of the fourth Beast say, Come and see.

8. And I looked, and behold a Pale Horse; and his name that sat on him was Death, and Hell followed with him: And power was given unto them over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth.

9. And when he had opened the fifth Seal, I saw under the altar the souls of them that were slain for the word of God, and for the testimony which they held:

10. And they cried with a loud voice, saying, How long, O Lord, holy and true, dost thou not judge and avenge our blood on them that dwell on the earth?

11. And white robes were given unto every one of them; and it was said unto them, that they should rest yet for a little season, until their fellow servants also and their brethren, that should be killed as they were, should be fulfilled.

Description of the Picture.—Death on the Pale Horse (Rev., ch. vi. ver. 8) is represented destroying Man and all living things, in every direction. The Powers of Hell follow on the clouds behind him. An image of the devouring mortality is seen in the sudden death of a young mother and her infant son. She is supported by her husband, who at the same time extends his arms, as it were, to stop the galloping of the Pale Horse. Her daughter, a beautiful child, in a pathetic attitude, endeavors to succor her. Everything shows this to be a family of rank. The destruction by wild beasts, is represented by a lion and lioness rushing upon a tumultuous group of men on horseback and on foot, who are endeavoring, in turn, to destroy their assailants. A wild bull is seen attacking the crowd behind, and tossing a youth in the air. The furious animal is himself assailed by the dogs. In the clouds, an eagle and heron are engaged in mortal combat; and on the foreground, a dove lamenting over its dead mate. Near the bull, but somewhat further in the picture, a young man is struck dead by lightning, on the supposed day of his intended marriage; his brother is supporting his lifeless body, and a young female, his intended bride, gazing wildly on him. A number of figures are seen in confusion, terror, and astonishment at this awful visitation. Over their heads the firmament is rent; the clouds are broken; the thunders and lightnings let loose, and the heavens rolled together "as a scroll." (Rev., ch. vi. ver. 14.) The destruction by Famine is represented by a sallow, emaciated man, with a wrinkled visage and hollow eyes, on his knees, endeavoring to dig up some wild roots with his long nails, to appease the ravenous cravings of nature. His empty cup lies beside him. Close to this, the destruction by Pestilence is figured by a woman with an expression of pain and malady in her wan countenance and crouching attitude. The destruction by War is represented by a figure in helmet and armor, mounted on a red horse, with his sword raised in the act of charging, and the clouds of battle rising

fore him. Near this scourge of the human race, a man mounted on a black horse, with the balances is seen. (Rev., ch. vi. ver. 5.) Christ, crowned, with a bow in one hand and a quiver at his shoulder, mounted on a white horse, is going forth "conquering and to conquer." (Rev., ch. vi. ver. 2.) On the foreground beneath, the serpent is with his head bruised, in fulfilment of the sacred word. The eyes of the Redeemer are fixed upon the souls of the martyrs, who are ascending in glory to heaven. (Rev., ch. vi. ver. 9.) This mysterious representation, which forms so beautiful a part of the picture, is introduced here as another emblem of the final accomplishment of the Christian dispensation at the last day. In the background, on this side of the picture, a Roman army appears on its march, loaded with the golden spoils of the Temple of Jerusalem, and driving along the Hebrew captives. On the still more remote sea-coast, a Christian fleet is seen, and the landing of the Crusaders to recapture the Holy City. The general effect proposed to be excited by this picture is the terrible sublime and its various modifications, until lost in the opposite extremes of pity and horror—a sentiment which painting has so seldom attempted to awaken, that a particular description of the subject will probably be acceptable to the public.

In poetry, the same effect is produced by a few abrupt and rapid gleanings of description, touching, as it were, with fire, the features and edges of a general mass of awful obscurity; but in painting, such indistinctness would be a defect, and imply that the artist wanted the power to portray the conceptions of his fancy. Mr. West was of opinion that, to delineate a physical form, which, in its moral impression, would approximate to that of the visionary Death of Milton, it was necessary to endow it, if possible, with the appearance of superhuman strength and energy: he has, therefore, exerted the utmost force and perspicuity of his pencil on the central figure. He has depicted the King of terrors with the physiognomy of the dead in a charnel-house, but animated almost to ignition with inextinguishable rage—placed on his head the kingly crown, and clothed the length of his limbs with a spacious robe of funereal sable. His uplifted right hand holds no sceptre, but is entwined with the Serpent, who first brought death into the world, and he launches his darts from both hands in all directions with a merciless impartiality. His horse rushes forward with the universal wildness of a tempestuous element, breathing livid pestilence, and rearing and trampling with the vehemence of unbridled fury. Behind him is seen an insidious demon bearing the torch of Discord, with a monstrous progeny of the reptile World—

"All prodigious things,
Abominable, unutterable, and worse
Than fables yet have feigned, or fear conceiv'd,
Gorgons, and Hydras, and Chimæras dire"—

the Ministers of Hell, who had "power given to them over the fourth part of the earth, to kill with the sword, and with hunger, and with disease, and with the beasts of the earth."

The next character on the canvas, in point of consequence, is THE RIDER ON THE WHITE HORSE. As he is supposed to represent the Gospel, it was requisite that he should be invested with those exterior indications of purity, excellence, and dignity, which are associated in our minds with the name and office of the Messiah. But it was not the SAVIOUR, healing and comforting the afflicted, or "the meek and lowly JESUS," bearing with resignation the scorn and hatred of the scoffing multitude, that was to be represented—it was the King of kings, going forth "conquering, and to

conquer," to bruise the head of the Serpent, and finally to put all things under his feet. He is, therefore, painted with a solemn countenance, expressive of a mind filled with the thoughts of a great enterprise; and he advances onward in his sublime career with that serene majesty in which Divine Providence continues, through the storms and commotions of the temporal world, to execute its eternal purposes. He is armed with a bow and arrows, the force and arguments of Truth, and leaves behind him, as passing vapor, all those terrible tumults and phantoms which make up the auxiliaries and retinue of Death. At the first view, he seems to be only a secondary character; but on considering the business of the scene, it will be obvious that he is the Great Leader, and that all the others but follow in his train, and carry into effect the inferior objects of his heavenly mission, as he goes toward that glorious region in which appear "the souls of them that were slain for the word of God, and for the testimony which they held."

The third of the apocalyptic characters is THE RIDER ON THE RED HORSE. Mr. West has represented him simply as a warrior armed with "the great sword." He is advancing in the same direction as the Messiah, thereby intimating that those wars which have accompanied the progress of the Christian religion, and of which he is the type and emblem, are a part of the divine scheme for effectually diffusing it throughout the whole earth. It will be observed, that the horse in this instance is caparisoned as a war horse; but those of Death and the Messiah are without reins, being guided only by the will of their riders. The prophetic vista beyond this character shows, in one division, the Romans under Titus returning with the spoils of Jerusalem, and in the other, the Crusaders contending with Saracens.

Behind the Messiah and the Warrior, THE RIDER ON THE BLACK HORSE is seen coming forward. He is represented with the steady countenance of a man scrupulous in his estimate of things; stern in his decisions, and likely to require the execution of his adjudications with the unrelenting solemnity of a terrible judge. He bears those balances in his hands in which mankind are "weighed and found wanting;" and Pestilence and Famine are seen before him in the form of a wretched woman and an emaciated man, absorbed in the feelings of their own particular misery. He follows the two preceding characters, and is supposed to typify the skeptical philosophy which affects to estimate Christianity by the temporary circumstances that have arisen in the course of its progress, while it is itself but a part of the great cloud of mysteries which envelop the present and future purposes of religion.

The domestic group, in the foreground, represents a family belonging to that class of society who are supposed to be safe beyond the reach of the ordinary casualties of life, but who are still not further remote from the darts of Death. It is here that the painter has attempted to excite the strongest degree of pity which his subject admitted, and to contrast the surrounding horrors with images of tenderness and beauty. The mother, in the prime of life, is represented as having expired in the act of embracing her children, and the woe of sudden death is still more emphatically expressed in the lovely infant that has fallen from her breast. The husband deprecates the wrath of the hideous spectre that advances over them all, while the surviving daughter catches hold of her mother, sensible only of the loss which she has sustained by the death of so kind a parent.

In the other groups, which form the right hand division in the picture, the artist has shown the anarchy of the combats of men with the beasts of the earth. The chief

f the human figures in this division, is the one in the act of launching his javelin at a lion, which has seized and brought down a man and his horse. In the character with the javelin, Mr. WEST has endeavored to delineate that species of courageous muscular strength which enables some men to face, with an undaunted countenance, the rage of the most ferocious animals. The sedate bravery of his look affords a fine contrast to the alarm and terror of the man who is seized by the enraged lion, which he had wounded with his spear. Below them is a youth who has broken his lance in the combat, and received a fatal blow on the head; behind them a horseman comes forward with an uplifted sword, in the act of striking at a lioness that is springing upon him and his horse. But the story of this group would have been incomplete had the lions not been shown conquerors, to a certain extent, by the two wounded men who are thrown down as overcome, beneath the hoofs of the horse of Death. The one with his back towards the spectator seems to regain his strength, and, by still holding his dagger, indicates a wish to renew the fight; the other, irrevocably dashed out of the combat, and, having lost his weapon, grasps at the head of his horse with a useless exertion of bewildered sense. The pyramidal form of this large division is perfected by a furious bull torn by dogs, as he tosses on his horns the body of a youth.

In this portion of the picture, the firmament is rent asunder by bursts of lightning, and a distant group is seen startled by the death of a young man who has been struck by the thunderbolt, and whose friends support him in their arms. The interest of the episode is increased by the figure of a young woman flying from the scene of terror, but who is still induced to look back, as if constrained by affection for the victim.

The principle of destruction is exemplified through every part of the subject. In the upper regions of the clouds, the audacious eagle is seen pouncing on the heron, and near the dead serpent in the foreground, the affectionate dove deplores its mate that has just expired.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
171	Paul and Barnabas, "Then all the multitude kept silence, and gave audience to Barnabas and Paul, declaring what miracles and wonders God had wrought among the Gentiles by them." <i>Acts xv. 12.</i>	B. West, P. R. A.	Academy.
172	The True Dilettante,	Bles.	H. Earl.
173	View near Fontainebleau,	Paul Weber.	do.
174	View on the Thames,	H. Jutsum.	do.
175	Rt. Rev. J. H. Hopkins, Bishop of Vt., .	J. R. Lambdin.	Artist.
176	Cattle Scene,	Verboeckhoven.	H. Earl.
177	Settling the Eastern Question, "Turkey, very sick." England, France, Austria, and Sardinia—the latter, being the "weaker power," is represented as a female.	Tenkate.	do.
178	Church at Sunset,	Unknown.	do.
179	Wealth and Luxury,	Verschuur.	do.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
180	Poverty and Labor,	Verschuur.	H. Earl.
180 $\frac{1}{2}$	Judith and Holofernes,	C. Jacobs.	Academy.
<p>"Then Judith, standing by his bed, said in her heart, O Lord God of all power look at this present upon the work of mine hands for the exaltation of Jerusalem For now is the time to help thy inheritance, and to execute mine enterprises, to the destruction of the enemies which have risen against us.</p> <p>"Then she came to the pillar of the bed, which was at Holofernes's head, and took down his falchion from thence, and approached to his bed, and took hold of the hair of his head and said, Strengthen me, O Lord God of Israel, this day.</p> <p>"And she smote twice upon his neck with all her might, and she took away his head from him."—<i>Book of Judith</i>, xiii. 4, 8.</p>			
180 $\frac{3}{4}$	Rouget de Lisle, a French officer, singing for the first time, the Marseillaise Hymn, of which he was the author, at the house of the Mayor of Strasburg, 1792. .	Godfrey Guffens.	Academy.
181	The New Pelisse,	Duverger.	H. Earl.
182	The Wounded Bear Hunter,	Tideman.	do.
183	Old Sailor and Family,	Ritter.	do.
184	Triumph of Love,	B. West, P. R. A.	S. Seguin.
185	Distraction,	Vetten.	H. Earl.
186	The Road to Datchet,	Lambinet.	do.
187	The Kittens,	Meyerhelm.	do.
188	Sunday Morning,	Seigert.	do.
189	Young Girl,	Patrois.	do.
190	The Dilemma,	Lindos.	do.
191	Grandfather's Pet,	Schlesinger.	do.
192	Curiosity Punished,	Hogg.	do.
193	View near Paris,	Anasti.	do.
194	Dutch Homestead,	Verschuur.	do.
195	Dead Game,	Van Fytt.	Academy.
196	Landscape,	R. Smith.	H. Tyndale.
197	Preaching of Franciscus Junius,	Von Scholten.	H. Earl.
<p>"The courage of the Reformers rose with the danger; their strength of faith with the oppression. Franciscus Junius, afterwards one of the most brilliant stars at the University of Leyden, held a meeting in Antwerp, in a private house, at the same time that some of their fellow-believers were put to death out of doors, and the glare of the flames was seen through the window-panes by preacher and hearers."—<i>History of the Reformation</i>, by Prof. B. ter Haar.</p>			

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
198	Hawking Party,	Mourenhout.	H. Earl.
199	Battle Piece,	Vander-Meulin.	Academy.
200	Landscape—composition,	A. Wust.	Mrs. Corvaizier.
201	do. do.	do.	do.
202	Brotherly Love,	A. & R. Bonheur.	H. Earl.
203	Dutch Canal Scene,	Unknown.	Academy.
203½	*Woman Spinning,	I. Eugene Craig.	Artist.
204	Landscape—Twilight,	Paul Weber.	H. Earl.
205	Sampson and Delilah,	David.	Academy.
206	Horse Market,	P. Van Bloeman.	do.
207	Violinist,	Vanderhelst.	J. L. Hodge.
208	Scene on Lake Lucerne,	Calame.	H. Earl.
209	The Happy Family,	Lies.	do.
210	View of the Wetterhorn,	Leu.	do.
211	Washington Crossing the Monongahela	D. Huntingdon.	do.
212	Winter Scene in Holland,	Schelfoult.	do.
213	Times of Queen Elizabeth,	J. E. Cropsey.	E. P. Mitchell.
214	Boar Hunt,	Snyders.	Academy.
215	Dugald Stewart (after Raeburn),	J. R. Lambdin.	do.
216	Frederick the Great,	Prof. Kiss.	Artist.
217	Auction Sale in the Black Forest,	Vautier.	H. Earl.
218	Stripping the Wreck,	J. Musin.	do.
219	Dog and Dead Game,	Snyders.	Academy.
220	Coast Scene,	A. Achenbach.	H. Earl.
221	Cupid Musing (after Schedone),	Academy.
222	do. do.	do.
223	Marriage Festival in the Black Forest,	Schlesinger.	H. Earl.
224	View of Capri Island in the Bay of Naples,	J. O. Montelant.	Artist.
225	The Prodigal's Return,	B. West, P. R. A.	S. Seguin.
226	Fox Hunt,	Snyders.	E. Biddle.
227	Death of Merula,	Wynweld.	H. Earl.

“Engel Willemre de Marle, who, after having been ordained priest and scientific man, was generally called Angelus Merula, born in Den Briel, Holland, 1482, was one of the most zealous Reformers within the Netherlands, and exposed to prison life from 1530 to 1557.

“About 11 o'clock, July 26th, 1557, as William Merula, his brother's son, reached the gates of Bergen and hastened towards the Castle, the prison of his uncle, his eye beheld a great crowd advancing slowly. The old man who, once rich, used to be neat in his dress, had been in prison destitute of all means to change himself. On a place

beyond the gate, stood the pile with a roof of straw in the shape of a little house. Before stepping into it, he asked permission to pray, which was granted, and, kneeling down, he was soon lost in devotion; but suddenly, his body inclining to the right side, the executioner ran to raise him, when it was seen that he was dead. The executioner contended that the sentence was fulfilled, and refused to commit him to the pile; but the crowd shortly after accomplished it, and his ashes were blown across the field."

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
228	Suburbs of Amsterdam,	Verveer.	H. Earl.
229	Dogs,	Unknown.	Academy.
230	The Proposal,	Carl Hübner.	H. Earl.
231	Battle Piece,	Vander-Meulin.	Academy.
232	Poultry Yard in Holland,	Jacques & Anastasi.	H. Earl.
233	Cherry Girl,	Van Thol.	Academy.
234	Head,	Spanish School.	Meade Estate.
235	King John, <i>"Hubert. I have sworn to do it; And with hot irons must I burn them out. Arthur. Ah, none, but in this iron age, would do it! The iron of itself, though heat red-hot, Approaching near these eyes, would drink my tears, And quench his fiery indignation, Even in the matter of mine innocence; Nay, after that, consume away in rust, But for containing fire to harm mine eye. Are you more stubborn-hard than hammered iron? And if an angel should have come to me, And told me, Hubert should put out mine eyes, I would not have believ'd him; no tongue but Hubert's."</i> —Act IV. scene 1.	C. Schussele.	Artist.
236	Suburbs of the City of Gaudu,	Verseer.	H. Earl.
237	Summer Landscape,	Kookoock.	do.
238	Garden of Love,	Eichont.	do.
239	Flight into Egypt,	Unknown.	Academy.
240	Hen and Chickens,	J. Bonheur.	H. Earl.
241	Street Scene in the Hague,	Weisenbrook.	do.
242	Marine View,	Louis Meyer.	do.
243	Portrait of a Lady,	J. Eicholtz.	do.
244	View on the Wissahickon,	Paul Weber.	do.
245	Lake Scenery in Norway,	Leu.	do.

NORTH-WEST GALLERY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
246	Before the Election,	Bingham.	Artist.
247	*Legend of St. Michael, <p>"Then Michael chained the revolted angels in middle air, where they are to remain till the day of judgment, being in the meantime perpetually tortured by hate, envy, and despair. * * *</p> <p>"Above them they see the heaven they have forfeited, and beneath them the redeemed souls continually rising from earth and ascending to the presence of God, whence they are shut out forever."—<i>Mrs. Jamison's Sacred and Legendary Art.</i></p>	D. M. Carter.	do.
248	*Landscape,	Warren.	Artist.
249	*On the Road,	T. P. Otter.	do.
250	*The Ploughman,	Hugh Newell.	do.
251	*Country Church,	L. J. Vernert.	do.
252	Portrait of a Horse,	H. Delattre.	C. H. Muirhead.
253	*Lake Scene,	H. Fleuchel.	Artist.
254	Portrait of a Gentleman,	G. W. Conarroe.	C. P. Hayes.
255	Portrait of a Young Lady,	J. J. Logue.	Walter Buck.
256	The Old Mill,	T. Bishop.	D. Lawton.
257	Portrait of a Gentleman, unfinished on account of indisposition,	Remb. Peale.	J. Harrison.
258	Val. d'Arno,	W. T. Richards.	do.
259	*View near Naples,	F. D. B. Richards.	Artist.
260	*Weathering the Dangerous Point,	G. R. Bonfield.	E. Newland.
261	Portrait of a Lady,	T. B. Welch	W. W. Woodruff.
262	Portrait of a Child,	G. W. Conarroe.	Artist.
263	Portrait of a Gentleman,	S. B. Waugh.	do.
264	Hon. Justice Thompson, Supreme Court, Pa.	Mrs. C. Ingersoll Gara.	Jud'e Thompson.
265	Portrait of a Young Lady,	S. B. Waugh.	J. S. Earle & Son.
266	Franklin before the Lords in Council.—White Hall Chapel,	C. Schussele.	J. M. Butler.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
267	Summer Residence,	Russell Smith.	Dr. E. B. Gar- dette.
268	The Mill,	Xanthus Smith.	John Sellers, Jr.
269	*Crocheting,	G. C. Lambdin.	Artist.
270	The Land of the Lotus,	W. T. Richards.	R. F. Warner.
271	Path in the Woods,	G. B. Wood, Jr.	Artist.
272	Thinking,	W. E. Winner.	Dr. A. W. Green.
273	The Election (Engraved.— <i>See</i> Rotunda), .	Bingham.	Artist.
274	"The sceptre of Egypt shall depart away,"	J. Hamilton.	H. C. Gibson.
275	Sunset on the Sea after a Gale,	do.	F. De Berg Rich- ards.
276	Portrait of a Young Lady,	Mrs. J. C. Smith.	Artist.
277	Young Archer,	W. E. Winner.	do.
278	The Source of Tacony,	Xanthus Smith.	H. C. Townsend.
279	Bianca Capelli,	P. F. Rothermel.	J. Boylen.
280	Old Virginia bound for the Springs, . .	G. B. Wood, Jr.	Artist.
281	*Strawberries,	V. Granberry.	do.
282	*Petunias,	do.	do.
283	Lake of Como—Southeast Branch—Morn- ing,	Tilton.	J. Francis Fisher.
284	*The Young Mother,	L. J. Vernert.	Artist.
285	*Scene in the Tyrol,	C. Euler.	do.
286	October on the Tacony,	Russell Smith.	do.
287	Portrait—Boy and Kite,	Mrs. C. Ingersoll Gara.	Col. Fitzgerald.
288	Portrait of a Girl,	C. C. Ingham.	Artist.
289	*Scene in Green County, New York, . .	Geo. W. Holmes.	do.
290	A Rocky Coast,	T. Moran.	F. D. B. Rich- ards.
291	"Give praise to the Lord on the Harp."— 32d Psalm,	G. P. A. Healy.	
292	Portrait of a Lady,	W. Sand. Mason.	E. W. Spence.
293	Portrait of a Gentleman,	W. H. Furness, Jr.	W. Sellers.
294	Landscape,	Paul Weber.	W. Bucknell.
295	"The Reproof" (2 Kings xii. 12), . . .	I. E. Craig.	Artist.
296	The Wreckers,	J. Hamilton.	C. Cope.
297	View on the Susquehanna,	E. L. Henry.	H. C. Dallett.
298	Portrait of a Child,	L. J. Vernert.	M. Robinson.
299	Child with Flowers,	G. W. Conarrore.	Artist.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
300	View near Amalfi,	W. S. Haseltine.	F. Rogers.
301	*Flowers,	V. Granberry.	Artist.
302	*The Lover's Pathway,	L. J. Vernert.	do.
303	Schuylkill River at Spring Mills,	G. B. Wood, Jr.	do. [house.
304	Portrait of a Child,	E. Bowers.	Miss H. Wood-
305	*Evening—Ward's Gap, Blue Ridge, South- west of Virginia,	Meinung.	Artist.
306	Faith, "My help cometh from the Lord which made heaven and earth."— <i>Psalm cxxi.</i>	Mrs. J. C. Smith.	do.
307	The House by the Sea, "Low at her feet pale Roland sat, Gazing up in her radiant face, And said, 'In such a time and place How sweet were song, did thy voice but grace The air with melody.'" T. B. READ, <i>The House by the Sea</i> , Pt. 6.	P. F. Rothermel.	do.
308	*Bearing up to Windward,	E. Moran.	E. Newland.
309	French Canadians clearing Land and burn- ing Stumps near the St. Maurice, Lower Canada,	C. Kreighoff.	W. H. Stewart.
310	Study of Trees in Cuba,	E. D. Lewis.	W. H. Stewart.
311	Portrait of a Gentleman,	J. Neagle.	M. H. Messchert
312	Deliverance of St. Peter,	R. M. Tudor.	Artist.
313	*Twilight,	E. L. Henry.	do.
314	The Pride of the Vineyard,	Mrs. Gara.	do.
315	*The Prayer of Moses against Amalek (Ex- odus xvii. 12),	Max Rosenthal.	do.
316	The Wetterhorn—Switzerland,	Paul Weber.	S. Milliken.
317	*Angling,	Geo. Bensell.	Artist.
318	Landscape—Composition,	S. P. Dyke.	do.
319	*Twilight,	A. Wust.	do.
320	The Pedlar—A reminiscence of my youth,	A. E. Macneir.	do.
321	St. Agnes—Moonlight, "Make thou my spirit pure and clear as are the frosty skies."— <i>Tennyson.</i>	W. H. Wilcox.	J. F. Wilcox.
322	Tasso and Leonora D'Este,	P. F. Rothermel.	Miss Welsh.
323	*Swiss Landscape,	W. A. Beard.	Artist.
324	Coast Scene,	G. R. Bonfield.	Col. Childs.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
325	*Game—Pinnated Grouse,	Edwin Sheppard	Artist.
326	*Mountain Scenery,	H. Fuechsel.	do.
327	Wild Turkeys,	Edwin Sheppard.	Judge Crump.
328	An American Packet Ship off the Eddy- stone Light in a Gale,	C. Gulager.	F. Gulager.
329	*Reinecke, the Fox—Reinecke feigning Death, to deceive the Crows,	C. Euler.	Artist.
330	After the Election,	Bingham.	do.
331	Portrait of a Child,	T. B. Welch.	Rev. A. P. Mead.
332	Scene on the Tobyhanna after a Snow-storm,	G. Grunewald.	Artist.
333	Portrait of a Gentleman,	G. W. Conarro.	M. Porter.
334	*A Bark by the Wind in a Fresh Gale,	C. Gulager.	W. K. Herret.

S O U T H - W E S T G A L L E R Y .

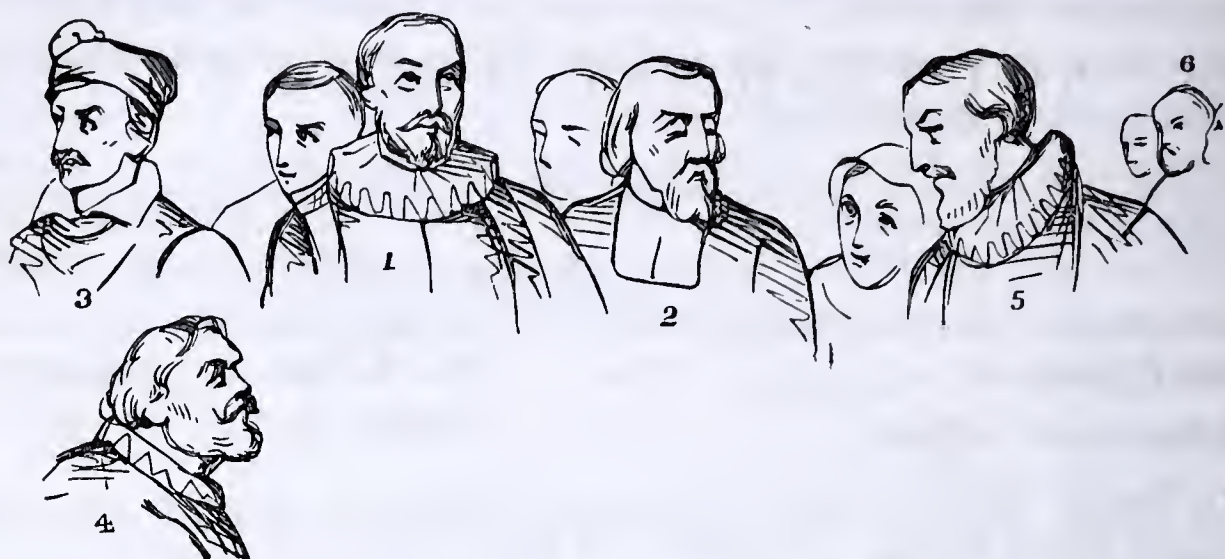
NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
335	Dying Brigand,	E. H. May.	Academy.
336	Deliverance of Leyden,	Wittkamp.	do.

In 1574, during the cruel wars carried on by Philip II., Leyden was besieged by the Spaniards under Valdez. The King of Spain, after a long course of barbarity conducted by the Duke of Alva, had offered by proclamation a free pardon to all, except the Prince of Orange, who should come in and sign an abjuration of their heresy. The provinces universally rejected the offer, and resolved on maintaining their liberties to the last. Although threats had been uttered against Leyden, and a fearful attack was expected, and the Prince of Orange had given the strictest orders for victualling and preparing the town, proper precautions were by some fatality neglected, and the inhabitants were exposed to the pressure of a thousand wants during the most obstinate and bloody siege the Netherlands had yet experienced. The Spaniards, by a strict blockade, reduced it to the last extremity. The Dutch could muster no force adequate to its relief. Despair and necessity were the cause of prodigious endurance and efforts. The inhabitants lived on the carcasses of their fellow-citizens. Women lined the ramparts, and performed the duty of soldiers. Six thousand persons out of twenty thousand died of famine. When summoned to surrender, the survivors replied that they could not want subsistence so long as their left arms remained, on which they could feed, while with the right they defended the city. Vanderwerf, the Burgomaster—the central figure of the picture—was at the time solicited by some of the inhabitants to surrender. He said to them: “My friends, since I must die, it is of little importance whether I fall by you or by the enemy: cut me to pieces and divide the pieces among you; I shall die satisfied if I can be in any way useful.”

At the moment that has been described, the magnanimous resolution was formed of breaking down the dikes, and letting the ocean overflow the Rhineland. Information was given to the besieged by their countrymen at a distance, by means of carrier pigeons, that the dikes of the Mense and the Issal had been opened. After some time, the sea, impelled by a violent southwest wind, rushed in and drove the inundation with such fury against the besiegers, that Valdez, fearing that his army would be swallowed up in the waves, was obliged to draw off his forces, and relinquish the enterprise. The Admiral of Zealand, Louis Boissot, then advanced with his little fleet of flat-bottomed boats, which had been prepared for the relief of the brave citizens, sailed over the newly-formed expanse, and triumphantly entered the city.

The Prince of Orange soon arrived among the gallant inhabitants. After rewarding the Admiral and the commander of the town, Douza (or Does), and the officers and soldiers, he offered to the town the option of two benefits—an immunity from

taxes for a certain period, or the foundation of a University in the city. The citizen crowned their former glory by choosing the latter part of the alternative. It is to this circumstance that the celebrated University of Leyden owes its existence.



No. 1. Is the *Burgomaster* of the town, Pieter Adrianszoon Vanderwerf.

No. 2. *Pieter Corneleszoon Manalant*, an Evangelical Preacher, apostle of the Protestant religion.

No. 3. The Military Chief, *Van der Does*.

No. 4. *Gerard Van der Laan*, Captain of Volunteers, who has returned from the outside of the town, where he has protected Boissot's boats.

No. 5. The Poet, *Pieter Janszoon Van der Morsch*, wounded during the siege.

No. 6. Is a portrait of the Painter, *M. Wittkamp*.

The groups dispersed over the picture represent different classes of society. The deliverance of the town and the arrival of bread are the two sentiments that cause a thrill among the wretched inhabitants, who had been on the brink of the grave. At this moment the hero Vanderwerf is not forgotten. They who a little while before endeavored to shake his courage by their threats, now bless him as a protecting divinity. They have undergone sufferings, but they are now relieved. The people manifest their gratitude; they bow down before the civic virtue and the sublime power of religion, which were certainly the great supporters of the courage of Leyden.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
337	Landscape—Evening,	Paul Weber.	Academy.
S T A T U A R Y.			
338	The Spirit of the Rhine,	Schwanthaler.	Mrs. H. Farnum.
339	Medallion—Night. After Thorwaldsen, .		Academy.
340	Casts from the celebrated Bronze Gates of the Baptistery at Florence,	Lorenza Ghiberti.	do.

“Andreas di Pisano,” after a labor of twenty-two years, executed the first of the gates of the Baptistery of St. John, at Florence. It contained twenty-four panels. The bas-reliefs represent the life of St. John the Baptist, from his birth to his death.

was commenced in the year 1330. The second and third gates were made in the succeeding century, by Lorenzo Ghiberti. The second was divided into twenty-eight panels. In the twenty upper ones are represented the principal histories of the New Testament, and on the eight lower ones are the four Evangelists and four doctors of the church. One of them is writing, another reading, another meditating, and all are distinguished by their attitude and costume.

The third gate of the Baptistery of St. John, at Florence, a work of Lorenzo Ghiberti, is that from which this is a cast. It exhibits two parts, divided into ten panels, containing bas-reliefs, the subjects of which, taken from the Old Testament, were selected by Leonardo Bruni d'Arezzo, Chancellor of the Florentine Republic. Varchi calls this gate a marvellous work, and perhaps unique in all the world. D'Agincourt considers it one of the most precious monuments of modern art. Michael Angelo judged it worthy to be "the Gate of Paradise."

1. This first bas-relief represents the creation of Adam and Eve; also, when they ate the forbidden fruit; and when the angel drove them from Paradise.

2. Represents Adam and Eve with their children still young. Cain offers his first fruits, and Abel sacrifices the best and fattest of his flock. Cain tills the ground. In the distance Abel takes care of his flock. Cain, under the influence of envy, kills his brother. God appears to Cain, and asks him what he has done with his brother Abel.

3. Noah is coming out of the Ark: himself, his wife and children, and everything that was there. He offers a sacrifice. The rainbow appears as an eternal covenant between God and him. Noah is seen planting a vineyard, and, having taken of the juice of his fruit, he becomes drunken. In this condition he is scoffed at by Ham, but his two other sons cover him with a mantle.

4. Three angels appear to Abraham in the vale of Mamre. He is about to sacrifice his son Isaac. His servants go with him to the foot of the mountain, where he has commanded them to remain. An angel arrests the hand of Abraham, and shows him a ram for an offering in the place of his son.

5. Birth of Jacob and Esau. While Esau is at the chase, Jacob, assisted by Rebecca his mother, receives the blessing of Isaac, by covering his hands and neck with the skin of a goat, in order that his father, who could not see, might believe, from his hairy hands, that it was Esau his brother.

6. Ghiberti, desiring to exercise his talents in the most difficult things, and where the greatest art was required, exhibits here the principal incidents in the life of Joseph. He is put into a well by his brethren; then, sold to Potiphar, he explains the dream of Pharaoh; he foretells the dreadful famine which threatens Egypt, and provides food abundantly. Pharaoh admires his wisdom, and crowns him with honors. Jacob sends his sons to Egypt to buy corn; Joseph recognizes his brethren, and gives them a great feast. Has the golden cup hid in the sack of Benjamin, and, after it has been found, Joseph makes himself known to his brethren.

7. Represents Moses on the top of Mount Sinai, receiving from God the tables of law. Lower down, and separately, Joshua is seen prostrate, and, at the foot of the mountain, the terrified Israelites awaiting the return of their Lawgiver.

8. While the Ark carried by the Levites is stopped in the middle of the Jordan, Joshua passes over, followed by the Israelites. Twelve men, chosen from the twelve tribes, take from the river each a stone to form the monument commemorative of the miraculous passage. Farther on are seen the twelve tents erected by the order

Joshua, and in the background the Holy Ark carried around the walls of Jericho which the Jews took in seven days, the walls having been thrown down by the sound of trumpets only.

9. David, the conqueror of Goliath, defeats the Philistines, and returns in triumph carrying the head of the giant in his hand. The people of God met him singing "Saul has slain his thousands, and David his tens of thousands."

10. Represents the Queen of Sheba, with her vast retinue, visiting Solomon, and offering him rich presents.

The fields or frames which surround the panels, exhibit little niches, with twenty small upright figures representing sibyls and prophets; four figures recumbent, and twenty-four heads, among which is the portrait of the artist, Lorenzo Ghiberti, and that of his father and master Bartoluccio, who assisted him in the work. Near these busts is this inscription:—

Laurentii Cionis de Ghibertis opus, mira arte fabricatum.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
341	Hero and Leander—Marble Group,	Steinhauser.	Academy.
342	Medallion—Morning,	After Thorwald- [sen.	do.
343	Rt. Rev. Alonzo Potter, Bishop of Penn- sylvania—Marble Bust,	Isaac Broome.	C. B. Barclay.
344	*Summer—Marble Bust,	J. A. Bailly.	Artist.
345	*Ariadne—Marble Bust,	C. B. Ives.	do.
345 $\frac{1}{2}$	Bas-relief—Portrait,	Isaac Broome.	F. Peters.
346	Medallion—Winter,	After Thorwald- [sen.	Academy.
347	Mayflower—Marble Bust,	Edwin Stauch.	Artist.
348	Spring—Marble Bust,	E. D. Palmer.	Academy.
349	Bas-Relief—Marble. Homer led by the Genius of Poetry,	E. S. Bartholo- mew.	C. J. Wolf.
349 $\frac{1}{2}$	Casting in Iron, without chasing, manufac- tured by Messrs. Wood & Perot, of Phila- delphia, representing Youth Seeking his Fortune.	Edwin Stauch.	Wood & Perot.
350	Bas-Relief—Hagar and Ishmael,	E. S. Bartholo- mew.	C. J. Wolf.
351	Wounded Adonis,	A. E. Harnich.	Artist.
352	The Arts—an Ornamental Group,	do.	Dr. Swann.
353	Indian Hunter,	J. Q. A. Ward.	J. R. Lambdin.
354	*David with his Harp	A. E. Harnich.	Artist.
355	William Tell's Son,	Romanelli.	J. S. Earle & Son
356	Medallion—Autumn,	After Thorwald- [sen.	Academy.
357	Do. Summer, do. . . .	do.	do.

O.	SUBJECTS.	ARTISTS.	PROPRIETORS.
58	<p>Statue of Penelope (marble), presented by J. Rhea Barton, Esq.,</p> <p>Penelope, inspired by Minerva, having penetrated the disguise of Ulysses, as he sits among the suitors, determines to offer a trial of strength, in which she is sure of his triumph. She brings forth the bow and arrows of Ulysses, which she had carefully preserved during his absence, and bearing them majestically to the hall where the suitors are assembled, pauses at the threshold and announces her plan.</p> <p>"Who first Ulysses' wondrous bow shall bend, And through twelve ringlets the fleet arrow send, Him will I follow, and forsake my home, For him forsake this loved, this wealthy dome."</p>	Rinaldo Rinaldi- [ni.]	Academy.
358	$\frac{1}{2}$ Head of Christ (marble),		Mrs. Kane.
359	<p>Original Model for the Sculptured Decorations over the entrance to the General Post-Office at Washington (<i>over the door of the gallery</i>),</p> <p>These beautiful bas-reliefs are the models executed by Crawford, the American sculptor, to ornament the principal portal of the post-office building at Washington. The keystone is a mask of Fidelity, marked by her usual emblems. In the spandrels are winged figures appropriately representing Steam and Electricity: the former with a countenance indicating power and energy, applies his torch to the engine that hurls forward the railroad car; the latter, of bright and animated expression, holds in one hand the unfolded scroll, and from the other throws the lightning dart, indicative of the electric telegraph.</p>	Butti.	Deposited by M. C. Meigs.
359	$\frac{1}{2}$ Portrait Bust (plaster),	J. A. Bailly.	S. V. Merrick.
360	Bacchante,	Ceracchi.	Academy.
360	$\frac{1}{2}$ Bust of Rev. Albert Barnes, D. D. (marble),	S. Boardman Downing.
361	Bacchante	Ceracchi.	Academy.
361	$\frac{1}{2}$ Meditation (plaster),	S. Boardman Downing.
362	Medallion—Spring,	After Thorwald- [sen.]	Academy.
363	Girl at the Fountain (bronze)	After Pradier.	H. Tyndale.

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Numbers commencing on the left-hand side.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
364	Antinous of the Vatican (Marble), . . .	After antique.	Academy.
365	Bust of Benjamin West, P. R. A., . . .	Chantry.	do.
366	Death of Abel (over door), . . .	Carlo Lotti.	do.
367	Bust of General Jackson (plaster), . . .		do.
368	Full Length Portrait of Hon. Simon Cameron,	S. B. Waugh.	Col. Bingham.
369	The Wissahiccon (water colors), . . .	G. W. Holmes.	J. S. Fisher.
370	Study of Flowers,	Mrs. R. Smith.	R. Smith.
371	*Vide Coleridge, "Kubla Khan," . . .	T. W. Richards.	Artist.
372	The Palace of Haroun al Raschid, . . .	do.	W. H. Graham
372½	*Bagdad "in the goodly time of Haroun al Raschid."	do.	Artist.
373	Yachting on the Delaware,	James Peale.	do.
374	Chateau d'Espagne,	T. W. Richards.	W. H. Graham.
375	*Indian Bloodroot,	Miss R. Towne.	Artist.
376	River Scenery,	James Peale.	do.
377	Queen Victoria,	T. Sully.	St. George's Society.
378	Diogenes,	From the antique.	Academy.
379	Coast Scene—Scotland (in pastel crayon), .	Paul Weber.	H. Krauz.
380	*Water Lilies,	Miss R. Towne.	Artist.
381	*Morning Glories (pastel),	A. Zeno Shindler.	do.
382	*May Flowers and Violets,	Miss R. Towne.	do.
383	Architectural Sketch,	E. Tuck. Potter.	do.
384	*Ship on Fire,	T. Bishop.	do.
385	Bust of Raphael (plaster),		Academy.
386	Fourth of July (in oil),	W. H. Wilcox.	M. Baird.
387	*Mountain Stream—Sketch (in oil), . . .	do.	Artist.
388	*In the Woods—Sketch (in oil),	do.	do.
389	Architectural Sketch,	E. Tuck. Potter.	do.
390	El Palacio Capatan (C. Dickens),	do.	do.

No.	SUBJECTS.	ARTISTS.	PROPRIETORS.
91	Architectural Sketches,	E. Tuck. Potter.	Artist.
92	Gil Blas securing the Cook in the Robber's Cave,	Opie, R. A.	Academy.
93	*Pamasawasse River—Franconia Mountains, New Hampshire,	A. Zeno Shindler.	Artist.
94	Sea Side Sketch,	J. H. Mole.	J. A. Clay.
95	View in the Adirondack Mountains,	Cecil Clay.	do.
96	Venus Genetrix,	Cast from the antique.	Academy.
97	Bust of Washington Allston,	Cleavinger.	do.
98	Tribute Money. After Rubens,	T. Sully.	do.
99	Diana of Gabies (plaster),	After the antique.	do.
100	Country Residence (photograph),	F. D. B. Richards.	Artist.
101	Study—Photographed by Shives' Solar Camera,	do.	do.
102	Portrait (photograph),	Judsen.	Prof. Mapes.
103	William Rush (from a model in wood by himself),		Academy.
104	Baron Williams,	Thompson, R. A.	
104½	Untouched Photograph, taken with Shives' Solar Camera,	F. D. B. Richards.	Artist.
105	Chief Justice Marshall,	Frazee.	Academy.
106	King Lear,	P. F. Rothermel.	J. Harrison.
107	Madam Colson (photograph),	F. D. B. Richards.	Artist.
108	Photographic Portrait of Prof. Mapes,	Judsen.	J. Sartain.
109	Portrait of the late Wm. Meredith (engraving),	Samuel Sartain.	Artist.
110	Portrait of Major Thos. Biddle,	do.	do.
111	Portrait of Rev. Z. S. Barstow (tinted lithograph),	J. H. Sherwin.	do.
112	"Sir Galahad"—(Tennyson),	C. Marquadt Burns.	do.
113	India Ink Drawing,	G. B. Wood, Jr.	do.
114	Hon. Justice Read, Supreme Court of Pa.,	Samuel Sartain.	do.
115	Portrait of the late John Hare Powell. After Lawrence,	do.	do.
116	Rome. After the Antique,		Academy.
117	Josephine—View of Chestnut Hill,	W. E. Winner.	Artist.
118	Twilight,	G. B. Wood.	do.

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419	Interior of St. James the Less,	C Marquadant Burns.	Artist.
420	Moonlight,	G. B. Wood, Jr.	do.
421	Ary,	W. E. Winner.	do.
422	Full length Portrait of Washington,	G Stuart.	do.
423	Portrait (crayon),	G. F. Bensell.	do.
424	Solitude,	T S. Hacker.	do.
425	Night,	G. B. Wood, Jr.	do.
426	“And as the boat-head wound along The willow hills and fields among, They heard her singing her last song.” <i>The Lady of Shallot.</i>	C. M. Burns.	do.
427	Portrait of E. Moran, marine painter (cray.),	S. J. Ferris.	E. Moran.
428	Portrait in Crayon (a reflection),	do.	Artist.
429	Sketch of a Head (in clay),	R. Wylie.	do.
429 $\frac{1}{2}$	Portrait in Ivory,	do.	Miss M. Peale.
430	Two Children (enamel—after P. P. Rubens),		S. Welsh.
431	Chief Justice Marshall,	Ball Hughes.	Academy.
432	A Vestal (after the antique),		do.
433	Adam and Eve (over door),	Carlo Lotti.	do.
434	Diana (plaster—after the antique),		do.
435	Fighting Gladiator (bronze—after antique),		do.
436	Magdalen (enamel—after Rotari),	Kemlein.	S. Welsh.
436 $\frac{1}{2}$	Writing Master (after Gerard Dow),	do.	do.
437	David thanking God for his Triumph over Goliath,	Schweminger.	Academy.
438	Bust of Lafayette (marble),	Greenough.	do.
439	Bust of Alexander Hamilton (marble),	Ceracchi.	do.
440	Bust of Henry Clay (marble),	H. Cannon.	do.
441	Bust of Nicholas Biddle (marble),	do.	
442	Bust of Franklin,	Ceracchi.	Academy.
443	George Frederick Cooke as Richard III.,	T. Sully.	do.
444	Bust of D. W. Coxe (marble),	H. Cannon.	do.
445	Bust of Commodus (marble—after antique),		do.
446	Bust of Caracalla do. do.		do.
447	Bust of Minerva do. do.		do.
448	Bust of Socrates (plaster—after antique),		do.
449	Bonaparte Crossing the Alps (after David),	C. B. Lawrence.	do.
450	Bust of Judge Hemphill,	Trentenove.	do.
451	Bust of a Lady (marble),	J. A. Bailly.	Artist.

No.	SUBJECTS.	ARTISTS.	PROPRIETORS.
452	Daughter of Niobe (marble—after antique),		Academy.
452 ½	Son of Niobe do. do.		do.
453	Bust of H. Cannon, sculptor, . . .	H. Cannon.	do.
454	Bust of Phocion (plaster—after antique), .		do.
455	Patrick Lyon,	J. Neagle.	do.
456	Portrait of Benjamin West, . . .	B. West.	S. Seguin.
457	Bust of Robert Burns (plaster), . . .	King.	J. & G. H. Gibson.
458	Bust of Speaker Orr do. . . .	T. R. Barbee.	Academy.
459	Bust of Beethoven do. . . .	Alfred Stauch.	Artist.
460	Bust of Baron von Humboldt (plaster), .	Rauch, of Berlin.	Wood & Perot.
461	Bust of Maria Louisa (marble), . . .	Canova.	J. L. Hodge.
462	Venus de Medici (statuette after antique), .		Academy.
463	Judge Hopkinson,	Cleavinger.	do.
464	Battle of the Centaurs and Lapithæ, original model (in the centre of Rotunda), . . .	John Lough.	do.

At the marriage of *Pirithous*, one of the Lapithæ, with *Hippodamia*, the chiefs of the Lapithæ were assembled to celebrate the nuptials. The Centaurs were also invited to the festivity. One of them, *Eurytius*, inflamed by wine, resolved to make the bride his prize, and, in his fury, seized her by the hair to carry her off. His companions followed his example, and each, according to his fancy, fastened upon one of the female attendants of the bride. The Lapithæ instantly resented this brutal outrage, and the fight became general. Many of the Centaurs were slain, and the rest compelled to retreat.

This group, the work of Mr. Lough, a British Artist, is truly original, both in conception and execution. Though so many large figures, men and horses, are brought together, the whole is combined with an admirable harmony of design. The attitudes of the male figures exhibit strength and grace, and the females the beauty, delicacy, and alarm of their sex. Near the top of the pyramid the bride is seen, her dishevelled hair in the gripe of her ravisher. Theseus attacks the Centaur to rescue her, and Pirithous, on a magnificent horse, with a drawn sword, is flying to her assistance; Hercules is also there for the same purpose. One of the Centaurs, dressed in lions' skins, is thus described by Ovid :—

“E'en still, methinks, I see Phœocomes ;
 Strange was his habit, and as odd his dress ;
 Six lions' hides, with thongs together fast,
 His upper part defended to the waist,
 And when man ended the continued vest,
 Spread on his back the trappings of a beast.”

465] Paintings on Glass (over front door), . [J. & G. H. Gibson.] Academy.

ANTIQUE GALLERY IN BASEMENT.

Description of casts affixed to the several objects.

MODELLING ROOM, WEST SIDE—ONLY OPEN TO VISITORS IN DAYTIME.

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
466	Group in Freestone, illustrative of Burns' Tam O'Shanter.	James Thom, late of Scotland.	Franklin Institute.

"—— Ae market night,
 Tam had got planted unco right,
 Fast by an ingle bleezing finely,
 Wi' reaming swats, that drank divinely;
 And at his elbow Souter Johnny,
 His ancient, trusty, drouthy crony.
 Tam lo'ed him like a vera brither,
 They had been fou' for weeks thegither.
 The night drave on wi' sangs an' clatter,
 And a' the ale was growing better:
 The landlady and Tam grew gracious,
 Wi' favors secret, sweet, and precious;
 The souter tauld his queerest stories;
 The landlord's laugh was ready chorus;
 The storm without might rair and rustle,
 Tam did na mind the storm a whistle."

Napoleon (on the Portico), after Canova. Academy.

Franklin, do. Ceracchi. Academy.

The mutilated antique marble statue of colossal proportion, standing in front of the Academy building, represents the goddess Ceres, and was brought from Megara, in Greece, by Commodore Patterson, and presented by him to the Pennsylvania Academy.

Do. do. do. Small size, from the same place as the above, presented by Dr. Griffith.

Candelabrum in Iron, manufactured by Messrs.

Wood & Perot, of Philada., for the State Capitol of Tennessee, at Nashville. The three figures represent Morning, Noon, and Night. Modelled by

Ed. Stauch. Wood & Perot.

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